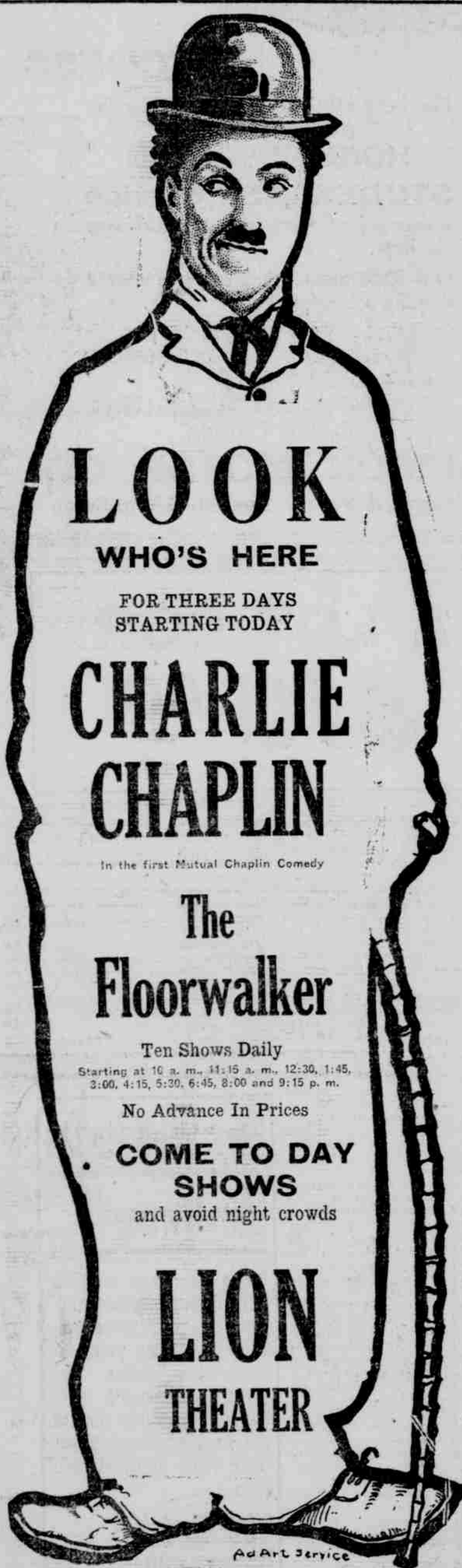


News of the Theaters, Music,



LOOK WHO'S HERE

FOR THREE DAYS STARTING TODAY

CHARLIE CHAPLIN

In the first Mutual Chaplin Comedy

The Floorwalker

Ten Shows Daily

Starting at 10 a. m., 11:15 a. m., 12:30, 1:45, 3:00, 4:15, 5:30, 6:45, 8:00 and 9:15 p. m.

No Advance In Prices

COME TO DAY SHOWS and avoid night crowds

LION THEATER

Ad Art Jervice



Scene from Pavlova's presentation of the "Dumb Girl of Portici"

Marguerite Clark and Blanche Sweet at the same theater on four successive days of this week, will be somewhat of a treat for Phoenix theatergoers. The Arizona has obtained this concession and Wednesday, Thursday, Friday and Saturday, the two winning little stars will hold forth there.

The Columbia has an unusual offering this week. Manager Rick is always looking for novelties. This time he has secured the services of a pair of trained chimpanzees. Of course they are not there in person, if you can use that term as applied to animals, but on the screen. A series of pictures has been built around the pair of monkeys, said to be about the cleverest thing yet attempted in the animal line.

Pavlova, it must be said, is in the world of make believe, she needs no introduction. The mere telling that she will be at the Lamara this week will cause any number of theater patrons to look forward with keen anticipation to her forthcoming visit. In "The Dumb Girl of Portici" she has created a role that is bound to live for long years. She has dreamt and counted on playing the part for a long time. Studiously she went about the great task, and accord-

ing to all critics who have reviewed the finished production, she has triumphed in another sphere than the dance.

The Lion is keeping up its usual policy of obtaining pictures that please. The little theater on West Washington street has been drawing its daily share of satisfied patrons ever since Manager Leverett announced his change of policy. Charlie Chaplin in his latest success "The Floorwalker" will be at the Lion Wednesday and Thursday. This once announcement will undoubtedly draw throngs to the little house. Kathryn Williams will be there on Friday and Saturday in "The Dumb Girl of Portici," a strong tale told and portrayed in an equally strong manner. Cyrus Townsend Brundage's "The Seventh," a military drama will finish the week.

GREATEST STAGE PRODUCTION

The world's greatest stage production was recently given to the people of California. The presentation of Julius Caesar, as a celebration of Shakespeare Tercentenary at Hollywood, drew together approximately 30,000 people. Stars of the first magnitude

BLAZING LOVE
WILLIAM FOX PRODUCTION
At the Lamara this week

portrayed the characters. The scenery being the most elaborate that nature could furnish.

Matthew Davies, formerly of the Republican who covered the spectacle for the Los Angeles Tribune, thought it so wonderful that he managed to spread an article over most of the first two pages of that paper.

"In a setting more glorious than has ever before been vouchsafed to any Shakespearean drama," says Davies, "the most remarkable performance of Julius Caesar that has ever taken place was given to the world in Beachwood Canyon, Hollywood last night, before a vast multitude that inspired the actors to new heights of artistry and made sublime the spectacular drama that was tendered as a love offering to charity and a memorial to the great poet and dramatist 366 years after his death."

In speaking of the immense throng which crowded into the canyon, he says, "They had come from all points of the compass to be present at California's tribute to Shakespeare, from the cities along the Atlantic coast, and from across the Pacific, from the cities of northern Canada and from the cities of the southern border. They had been led to believe that the Julius Caesar they were to see was a magnified and glorified work of the world's most inspired dramatist, they expected and demanded much. I don't believe that anybody in all that great throng could have been disappointed."

In no other great city of the world could such a production have been made. The setting provided by beautiful nature seemed hallowed to the work that took place, and the much famed climate of California made the enormous cast possible, for, because of the most noted men and women of the American stage were gathered here.

"Not even the motion pictures with their extravagance of investiture, have presented such a stage as that on which this greatest Caesar was presented."

Davies pays elaborate tribute to each of the cast who made the great spectacle such a success. Tyrone Power as Brutus, Frank Keenan as Cassius, DeWolf Hopper as Caesar, William Farnum as Mark Antony, Theodore Roberts as Caesar, Sarah Truax as Portia, and Constance Crawley as Calpurnia, all came in for warm praise.

In speaking of Farnum's work, the author of the article makes a discovery. He goes into ecstasies of delight about his oration over the dead body of Caesar, and then makes this statement: "As a matter of fact, Mr. Farnum is one of the very best actors on the American stage."

The great outstanding feature of Julius Caesar, the article runs on, "was its realism. I have never seen the performance of any drama that carried such complete convictions as this one."

"One lived every minute of the scenes in Brutus' garden, at the home of Caesar, and at the senate, and what could have been more wonderfully realistic than the oration of Brutus to the populace after Caesar's death and that of Mark Antony over the dead and mutilated body. The disclosure of Caesar's dead and mutilated body to the mob has never been more thrilling and I doubt if the scene has ever been played in a manner that could be compared with it."

Ince Makes Statement

"We have what I believe is the finest plant for the taking of motion pictures that you can find in this or any other country," said Thomas H. Ince, when he arrived in New York the other day. He was making his first visit to the new offices in the Brooklyn building, and was asked just what the new Culver City studio plant meant to the motion picture business.

"It is going to mean a great deal," said Mr. Ince. "We moved because we felt that there was good reason to believe that by the erection of a new and modern plant, constructed upon intelligent manufacturing lines, some of the enormous overhead expenses of taking motion pictures could be eliminated with the result that bigger and better pictures would be the result. Culver City is the last word in studio facilities. It is good commercial planning that has produced it, and then it won't do any harm to remember that close to half a million dollars expended in a tract of sixteen acres—with another sixteen lying alongside of it for future development—makes some considerable showing in buildings."

"We have practically abandoned the open-air studio for the taking of our pictures," went on Mr. Ince. "We have come to the conclusion that the best results are to be obtained under glass, and we have equipped all our studios with the best lighting system that we could find anywhere, one that makes possible results that would have been impossible six months ago even. We have five big glass stages, and have the facilities and equipment to add more at short notice. Culver City, I believe, is the top-notch in studio work."

Working Hard at Culver City

"I think that what we are doing now at the Culver City studios will be sure to have its effect upon the motion picture industry, and I am reasonably certain that 'Triangle' exhibitors and patrons will have no reason to complain when they see the steady gain that is now becoming apparent. What we are doing at Culver is going to have its effect elsewhere. I will have to. There is little doubt that the great things that have been accomplished in the motion picture business have been due to the hard imaginative work of the men who have performed that work, but we have reached a point of industrial development now that makes it imperative that we should begin applying intelligent commercial methods to our work. No industrial corporation would stand for a minute for the things that have been done in the name of motion picture production. We have got to make the most of our resources; we have to eliminate waste, and we have to cut our corners in order to maintain high standards and produce better pictures without sacrificing any of the artistic standards we have established. That is spoken for



Douglas Fairbanks at the Arizona this week

the whole motion picture fraternity.

"Triangle pictures have established themselves, and there is little need for us to do anything now but put the best ideas, the best peoples and the best work of which we are capable into them."

That means of course, that we will have taken the essential steps for a continued success along these lines. The time has come when big things are expected of the motion picture, when it has become really an integral part of the national life, and as such has come to assume a position of dignity. An industry that has risen to nearly fourth place is truly deserving of the best equipment we can give it, and we have made a long step in the direction of industrial efficiency at the new plant. The move to Culver City does not mean that we have abandoned Inceville studios at all. The plant will be used for the taking of special features, and all of the Wm. S. Hart features will be made there exclusively, because Inceville, with its 18,000 acres of Western landscape and hundreds of heads of horses and cattle, lends itself better than any other studio in America for the making of western pictures. All of the society dramas will be made at the Culver plant which will be headquarters of six of Mr. Ince's producing companies. Bigger and better pictures is the Culver City motto, and "Triangle" exhibitors may rest assured we will keep up our end."

Mr. Ince will remain in New York for some little time prior to his return to Los Angeles.

Uncle Sam Helps

Uncle Sam is helping boost "The Strange Case of Mary Page." Essanay's 15 episode series with Henry B. Walthall and Edna Mayo. The boys

in the navy yards and on the battle-ships at home insist upon this picture being a part of the regular program offered the enlisted men by the government.

The press department of the United States marine corps has sent out to newspapers all over the country a story concerning one young citizen of patriotic motives who balked after taking the examination because he discovered "The Strange Case of Mary Page" was not being shown at the Norfolk yards.

"I started out to see what happened," to Mary Page and I'm going to see if it takes all summer," declared the recruit one Fred Suttle.

The commanding officer was so impressed with this attitude that he remarked it resembled the determination of General Grant, and rather than lose a young warrior of such useful obstinacy, he gave orders that Suttle be relieved from duty to see each episode. The government does not undertake to show the series to its soldiers and sailors because of the uncertainty of their stay at any one post or Suttle may have sold Mary Page to Uncle Sam.

Futurist Stuff

The spring poet that we killed last year.

With necktie red and face of sear, Az in torments the people.

To make this noisy fellow hush, We'll smother his face with mud and slush.

And hang him to a steeple.

The spring poetry epidemic has at last penetrated the realm of filmdom. No man is immune from the ravages of this dreaded malady but at least one person has conceived a scheme to protect himself from the pulsed loca



Scene from "Britton of the Seventh" at the Lion Friday and Saturday

SUNSET ROUTE BACK HOME RATES

ROUND TRIP

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COMEDY

'WAIFS'

ALSO A
KEYSTONE
COMEDY

ROSCOE ARBUCKLE IN HIS WIFE'S MISTAKE

